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SERIAL WORLD

VOL. 1, NO. 4

A Quarterly publication dedicated to the motion picture serial
CONTRIBUTIONS: — We are always looking for interesting material on the serial genre. Articles, photos, etc., are welcome, but please enclose a self addressed stamped envelope for their return.

AD RATES — While we will run all types of ads we would like those related to the SERIAL subject matter.

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We will typeset all ads if you wish at no extra charge.

Our Thanks To:
Greg Jackson, Jr., Eric Hoffman,
Charles McCleary
for their contributions toward this magazine.

ORIGINAL SERIAL SHOWCASE COLUMN FROM OUR 4 PAGE ISSUE

I know many of you out there are saying "How come only four pages?" For me the reasons are many. I love S.W. and in order to continue publication must cut down the size. Rising cost in printing was a big factor. I also want to get the publication out on a regular basis. With your support we can make it...Let's talk — HOUSTONCON 75...June 25th thru the 20th. Last year we attended and had a great time. This year HOUSTON CON director EARL BLAIR is out to blow your mind if you're a SERIAL fan. For more information drop EARL a letter — HOUSTON CON 75' 2511 Pennington Street, Houston, Texas 77016...While we could never devote enough space to the following serial greats, we must mention them. They are gone but will never be forgotten by us:

REED HADLEY...died on December 13th, 1974 of a massive heart attack.

WARREN HULL...passed away on August 15th, 1974.

EDMUND COBB...who passed away on August 15th, 1974.

We can't bring them back, but we can sure cheer them on the next time we see one of their films. May they REST IN PEACE!

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SERIAL SHOWCASE

BY JEFF WALTON
EDITOR SERIAL WORLD

SOME NEW WORDS...

In 1975 SERIAL WORLD was in trouble. I had to cut the cost and in doing so cut the pages. In my mind I felt that the only way to keep going' was to convert SERIAL WORLD from a fanzine to a newsletter. I knew this would be a step down instead of up, but it had to be done. A four page edition of issue four was sent to single copy buyers. The response was 50/50. Some readers felt it was better to reduce the size of the zine and keep it coming, while other readers hated it.

This issue of SERIAL WORLD RE-PRINTS contains all the material we put in issue No. 4, plus new material as all our re-prints will feature to fit our new 32 page format form.

The ads that are in this issue are all very current and we encourage you to take advantage of any or all of our offers.

For those of you that do not have any of our original issues, please know that you have an even better copy of SERIAL WORLD in your hands right now. It is a vast improvement over earlier issues, and it's all thanks to our publisher, Mr. Norman Kietzer. More on good old Norm in a later issue.

Coming up in our re-print series you'll read about TIM TYLER, also its star, Frankie Thomas will supply readers with an exclusive interview. Duncan Renaldo will tell all through the pen of Gregory Jackson Jr.

A short plug for our new "baby" in the family — MOVIE MELODIES. Here is a new magazine dedicated to the great singing, dancing films and stars of the past and present. It should be ready by the time you read this. You can order the very first collectors copy elsewhere in this issue.

Once again, a big tip of the hat to Greg Jackson, Charles McCleary and Bob Lynnes and expert number one, Eric Hoffman for all their help and support in the past and up to the present. Without you gang...well, you know. Hey, don't forget SERIAL WORLD - the current issue is available now too.

Jack Mulhall — Burn-em Up Barnes — The Clutching Hand

SERIAL WORLD INTERVIEWS

JACK MULHALL

By Greg Jackson Jr.

An outstanding silent film star and in later years a great character actor, Jack Mulhall did it all...Greg Jackson Jr., shares this fine interview with SERIAL WORLD readers.

It's not every day that you meet a fascinating gentleman like Jack Mulhall. How many actors can describe firsthand the earliest days of the silent movie? Well, not only was Jack a major star in those days, but in the era of the talkies he was featured in 13 serials: MYSTERY SQUADRON, THE THREE MUSKETEERS, BURN 'EM UP BARNES, THE CLUTCHING HAND, CUSTER'S LAST STAND, UNDERSEA KINGDOM, RADIO PATROL, TIM TYLER'S LUCK, FLASH GORDON'S TRIP TO MARS, BUCK ROGERS, MYSTERIOUS DR. SATAN, ADVENTURES OF CAPTAIN MARVEL, AND DICK TRACY VS. CRIME, INC. The still handsome 87-year old actor, who looks and acts many years younger than his real age, was kind enough to give me the following interview for SERIAL WORLD:

Q: Where were you born?

A: Up in the Hudson River Valley in a little hamlet called Wappinger Falls, New York came John Joseph Francis Mulhall, known as Jack Mulhall, on October 7, 1887.

Q: You look great! You sure don't look 87.

A: Thank you. I wish my wife, of whom I've been married for 53 years, could hear that. I played the lead opposite Norma Talmadge in WITHIN THE LAW, a picture based on a well known play. Well, we were just married a few days and Norma says, "I give those two about six months." Fifty-three years later I'm being interviewed by a dashing young journalist.

Q: How did you get into movies?

A: I started back around the latter part of 1910 when I finished with Ned Weyburne in the largest vaudeville act at that time — 50 people — and we closed at Atlantic City. Well, anyway, I finally got into a picture called HARD CASH. It paid $5.00 a day and your lunch.

Q: When did you leave the East Coast?

A: I came to California in 1914 with Biograph's THE REJUVENATION OF AUNT MARY for $25.00 a week and $14.00 a week expense money.

Q: But later on when actors' names finally did get billing and you became a big star, I bet you made a lot more than $25.00 a week.

A: I had a guarantee with First National for $3,500 a week.

Q: You were lucky that when talkies became popular, you had a good voice and had no problem switching from silents to talkies.

A: One thing I'm very happy about is that in 1929, when I was under contract to Warner Brothers, I made the first dual talking picture ever made; I had both speaking parts. It was called DARK STREETS...

Q: Although I'd like to ask you about your sound serials, I am aware that you made many silent serials too.

A: After I'd finished a contract with Joe Schenck, I was on my way to free lance and Eddie Small, my manager, said, "I've got something great for you, Jack. You're going to do a picture for Pathe; it's a serial." "Oh no," I said, "Don't give me any more serials. I'm just recovering from that last serial that I made; I'm calloused all over now. Another thing, why should I do a serial when I've just played with Norma and Constance Talmadge, the leading stars of our day? Financially, it wouldn't be good for me." "Oh," he said, "You're one of those 'arty' actors who would die for his art — it's not how much you make at the end of the year," I said, "I happen to be Irish and my mother came from Scotland. The Scotch is overcoming me — when do I start and what's the salary?"

Q: You made your earliest sound serials with Mascot Studios which was run by Nat Levine. Did you ever meet him?

A: Oh, I knew him real well — like the back of my hand.

Q: What kind of a guy was he?

A: He was just wonderful. We got along just splendidly. I always got along with the boss because I always found it was good politics.

Q: How was he with budgets?

A: Nat didn't waste any money. But he wasn't cheap. He had his men to check that and they were very good checkers, by the way. I never went into very much of the financing. I always went on a theory: I didn't care much about a dressing room or things like that. I used to say, "How many weeks is this picture and are the weeks consecutive?" They used to work you 4 weeks and lay you off 3 weeks and then call you back another 3 weeks — by that time, you've eaten all the profits. But if you get consecutive weeks, you get a chance to do something. Who had the biggest part? I didn't give a darn. I was really commercial when I started because, after all, you're in it to get the most out of it you can.

Q: You did THE THREE MUSKETEERS for Mascot.

A: Yes, with John Wayne. He has my pictures in his book.

Q: How was John Wayne then?

A: He was a wonderful, wonderful fellow. We were down in Yuma, Arizona and had a lot of fun with that serial.

Q: And the sons of three famous actors were in that too: Francis X. Bushman, Jr., Noah Beery, Jr., and Creighton Chaney, who later called himself Lon Chaney, Jr.

A: That's right. I worked with Lon Chaney in 1916 and then with Lon Chaney, Jr. when he began.

Q: Do you know why they called it THE THREE MUSKETEERS and then made it a Foreign Legion serial?

A: Like you and I are pals and another pal — we're all for one and one for all. So we were three friends who were willing to sacrifice for each other; we were musketeers. It's very complimentary.

Jack Mulhall 1975 with Greg Jackson Jr., author of this interview

"BURN EM UP BARNES IS BACK IN S.W."

Interview with Jack Mulhall — By Greg Jackson Jr. ***(Continued)***

Q: One of the two directors of BURN 'EM UP BARNES was Armand Schaefer. Do you remember him?

A: Oh yes, Manny Schaefer. He always told everybody that he worked as an extra on the first picture he ever worked in his life. He was a great fellow but he'd get you killed too.

Q: You mean he tried to make you do dangerous stunts?

A: Yeah and you did them before you knew what the hell they were all about.

Q: Then you did THE CLUTCHING HAND.

A: Yeah, that was a good one. I played Craig Kennedy, the detective. Ruth Mix was in it. She was the daughter of Tom Mix.

Q: In CUSTER'S LAST STAND you played Lt. Cook.

A: Elmer Clifton was the director. He was one of D.W. Griffith's finds.

Q: Where did you film CUSTER'S LAST STAND?

A: We made most of it up in Calabasas. We had to work late at night because of a short bankroll. We had an incident in CUSTER'S LAST STAND. In the battle out there at Calabasas, we had all of these Indians from the Riverside Mission and they were "partaking of the partaker" — drinking. Well, when they got in there and shot things around my ears, you should have seen Lt. Cook die; I died right away — I didn't want to get an ear blown off.

Q: TIM TYLER'S LUCK was directed by Ford Beebe and Wyndham Gittens.

A: Frankie Thomas played the lead in TIM TYLER'S LUCK.

Q: I talked to him two days ago.

A: Did you? Oh what a lovely fellow.

Q: He said the same about you. He mentioned that when he sees you once in a while, you'll salute him and say, "Sgt. Gates reporting."

A: Yes, I always do when I meet him on the boulevard. You know, Frankie's father is a very fine actor.

Q: So is his mother.

A: Yes, it runs in the family; it comes naturally with them.

Q: Tim Tyler's father was played by Al Shean, a famous comedian.

A: Yes of Gallagher and Shean. I was in "Ken Murray's Blackouts" at the El Capitan Theater and Al Shean and I dressed together. We used to do a thing called a "belt in the back," an act that Eddie Cantor created in New York years ago at the Follies.

Q: Did you have to do any dangerous stunts in TIM TYLER'S LUCK?

A: Wyndham Gittens was not only the director on that, he was a writer too. We had a scene up at Suicide Rock — that's up in Chatsworth. The scene called for Billy Benedict and me to come up to this rock and I was supposed to rear my horse up at the rock and then turn and ride away like mad. Well, the rock is like Gibraltar; straight down. Gittens said, "Rear the horse up there." Very quietly I said, "That's not the Rock of Gibraltar and that's not the Mediterranean down there; that's all solid rock. You writers!" I could do it but I was taking a hell of a chance since he got me right up to the edge. You see, Gittens didn't have any understanding of that sort of thing. He had the writer's view. No matter where it is, in the theater or anything, if you kill the actors, you haven't any show.

Q: You were also in FLASH GORDON'S TRIP TO MARS.

A: Yes, with Buster Crabbe. I was captain of the ship. I'll never forget I had the wheel of this mysterious ship that we were flying and the director was shouting how I should turn the wheel and the whole apparatus came off on my hand. I just took the wheel and said, "You can all glide in." I made an exit and walked right out and let the ship fly without anything at all. The director and the trips and everybody was lying on the floor and they died laughing. I wasn't stuck, you know, I just exited — what the hell, I got off.

Q: What did you do between scenes in a serial?

A: Oh, we'd kid around and drink coffee or go over dialogue. Some of the fellows would probably play cards and pick up where they left off two hours before.

Q: Did you learn your lines the night before or right before a scene?

A: I don't know. I always tried to have them when I got on the set. I wonder sometimes how I did it. They want you to know your lines when you come on the set and no back talk.

Q: From all the serials you made, which was your favorite?

A: I enjoyed them all but I enjoyed most THE CLUTCHING HAND and BURN 'EM UP BARNES.

Q: Did you ever see any of your serials at a Saturday matinee at a theater?

A: I saw most of them in a projection room of the studio. Once I was playing Detroit in the theater and the manager says, "Jack, would you do me a favor? Come over today. We're running a serial." I think it was TIM TYLER'S LUCK and I went over and the kids were wonderful; it was great.

Q: If you had to compare Mascot, Universal, and Republic, who do you think produced the best serials?

A: Oh, I liked them all. I couldn't say who was best. As far as I'm concerned, they were all alike; just a wonderful lot of people.

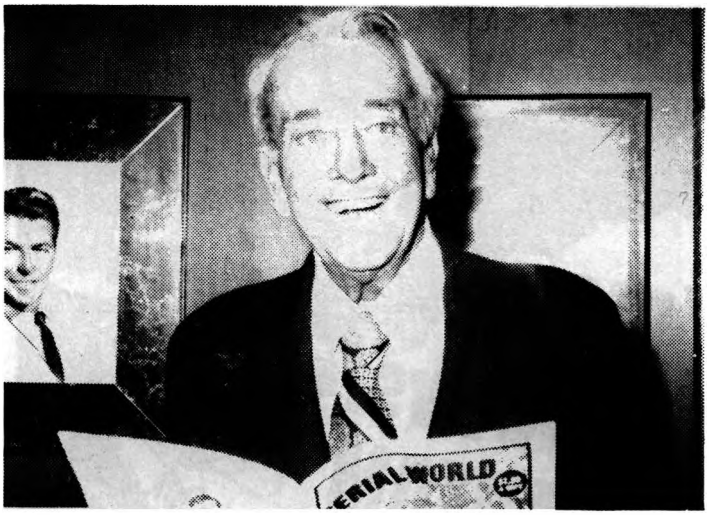
Q: How did you feel about making serials as compared to "A" pictures?

A: You didn't waste any time on arty things — I mean the lapel, the coat, the tie, etc. You were lucky to have the same

shirt you went in with when you came out of a scene. And the thing was never to lose your hat; a hat is very difficult to replace.

Q: What's your philosophy on acting?

A: Anyone in the world who can make an ugly face can play a tough guy. But the essence of all this business and all your reaction comes from inside your feeling in your heart. You can write the most marvelous dialogue in the world but if you don't believe in what you're saying or if your're just mouthing, it might just as well come out of a coffee pot.

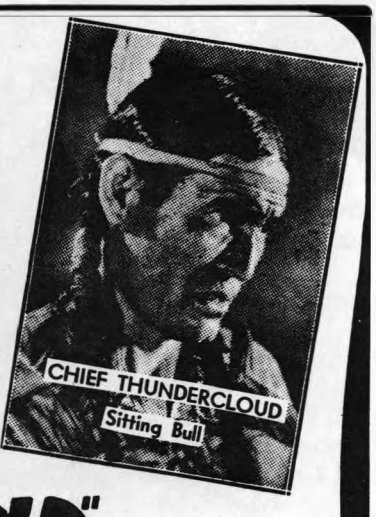


Jack Mulhall reads his favorite publication Serial World.

Jack Mulhall —
Frankie Thomas talks about "Tim Tyler's Luck" in the next issue of Serial World.

Sergeant Gates (Jack Mulhall-center) in "Tim Tyler's Luck" Universal 1937. Complete info on this Cliffhanger soon in S.W.

Besides "Tim Tyler," we present two other top serials in which Jack appeared:



"CUSTER'S LAST STAND"

Greatest of all the thrilling events in the tumultous history of the West is the Massacre of the Little Big Horn. Here General George A. Custer and his 1100 men were overwhelmed by 9000 Indians led by the famous Chief Sitting Bull. This glorious, tragic battle is the electrifying climax of the serial called CUSTER'S LAST STAND.

The story opens in whirlwind style, with a band of Indians attacking a wagon train. Largely due to the heroism of Kit Cardigan, a young scout, the Indians are driven off, but it is found that they have kidnaped a girl named Barbara Trent. Kit sets out to rescue Barbara, and the pair become involved in the great historical developments of the time. Friction between the Indians and the settlers increases, and General Custer and his cavalry find it increasingly hard to keep peace in the large area they are assigned to cover.

Buffalo Bill, Calamity Jane, Wild Bill Hickok and other famous Western characters figure in the ominous events which foreshadow the trouble which is brewing. Sitting Bull, a Sioux Chief, unites the tribes and secretly assembles a mighty horde of warriors. Custer rides against them and encamps along the Little Big Horn. In the unequal battle which follows, Custer and his men, never thinking of surrender, fight to the last man.

After the battle, Kit and Barbara are reunited. Unshaken in their faith in the great destiny of the West, they eagerly face the future together.

GEN. GEO. A. CUSTER

SERIAL'S "RED" BARRY REEL AND REAL HERO

Don "Red Ryder" Barry star of "Adventures of Red Ryder" — Republic 1940 is now a real life hero. L.A. Times Feb. 2, 1975.

Donald (Red) Barry, once the Red Ryder of movies, got involved in a real-life cops and robbers chase and captured a young purse snatcher who had eluded police, authorities said Saturday.

Investigators said the youth, cornered by the gun-toting 55-year-old Barry, was one of four teen-agers who accosted three women and grabbed their purses in three different San Fernando Valley shopping centers Friday night and fled in a stolen car.

Police chased the quartet south on the Hollywood Freeway from the Valley Plaza shopping center to a North Hollywood residential neighborhood where the youths' car blew a tire.

Police captured three of them and searched about 90 minutes, aided by an air unit, for the fourth before abandoning the hunt.

Shortly afterward, Barry's wife saw the youth running down the street and told her husband, who grabbed his pistol and gave chase in his pajamas, robe and slippers, police said.

Barry finally cornered the 16-year-old and held him until authorities arrived.

Barry said afterward he did not see himself as a hero. "This area is very conscientious when it comes to this type of thing," he said. "When something like this happens in our neighborhood we are going to get involved. I went out to catch him and I caught him."

The four youths were booked on suspicion of robbery.

DEATH TAKES TONY WARDE

Anthony Warde passed away on January 8, 1975. Cancer took our Killer Kane and Killer Mace. No one can take away our memories of him.

Rest in peace Villain Of The Year.

COMING IN SERIAL WORLD NO. 5

- ***Frankie Thomas talks about "Tim Tyler's Luck" in the next issue of Serial World.***
- ***How the serials rate — Part 2***
- ***Behind the cliffhanging scenes***
- ***The Complete Serial Tim Tyler's Luck***
- ***Superman — The Serial Chapter 2***

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- ***Serial Showcase***

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SERIAL BROCHURES: These color brochures, 8½ x 11, are printed on heavy stock and contain photos and chapter-by-chapter synopsis of these nine Republic serials:

DRUMS OF FU MANCHU
SPY SMASHER
ADVENTURES OF RED RYDER
DAREDEVILS OF THE RED CIRCLE
THE PURPLE MONSTER STRIKES
CAPTAIN AMERICA
KING OF THE MOUNTIES
ZORRO'S FIGHTING LEGION
DAREDEVILS OF THE WEST

The above brochures are priced at $4.00 each. Add $1.00 postage on each brochure ordered.

SERIAL STILLS: Warren Hull, Dave O'Brien and Mary Ainslee in "The Spider Returns"; Kirk Alyn in "Superman"; Robert Lowery and Johnny Duncan in "Batman and Robin"; Kane Richmond in "Spy Smasher"; John Carroll and Helen Christian in "Zorro Rides Again": Joan Woodbury in "Brenda Starr, Reporter"; Linda Stirling in "Zorro's Black Whip"; Buster Crabbe, Charles Middleton and Wheeler Oakman in "Flash Gordon's Trip To Mars"; Buck Jones and Dorothy Fay in "White Eagle"; Victor Jory in "The Shadow"; Bill Elliott and Carmen Morales in "Valley of Vanishing Men"; Scott Kolk and Jean Rogers in "Secret Agent X-9." **All are priced at $2.50 each.**

WESTERN STILLS: John Wayne (3); Clint Eastwood (2); Ronald Reagan; Clark Gable; James Stewart; Glenn Ford; Lee Marvin; Charles Starrett as The Durango Kid with Smiley Burnette; John Wayne, Ray Corrigan and Max Terhune as The 3 Mesquiteers; Tom Tyler, Bob Steele and Jimmie Dodd as The 3 Mesquiteers; Roy Rogers; Gene Autry; William Boyd; Allan Lane; Gary Cooper; Robert Redford; Errol Flynn; Tom Mix and Louise Lovely in "The Feud"; Randolph Scott; Tex Ritter; Johnny Mack Brown, Nell O'Day and Fuzzy Knight; Rex Allen; Bill Elliott. **All are priced at $2.50 each.**

HORROR STILLS: Henry Hull in "Werewolf of London" (2); Humphrey Bogart in "Return of Doctor X" (2); Frederic March in "Dr. Jekyll and Mr. Hyde" (2); Boris Karloff in "Frankenstein" (4); Boris Karloff and Elsa Lancaster in "The Bride of Frankenstein"; Boris Karloff and Bela Lugosi in "Son of Frankenstein"; Boris Karloff, Bela Lugosi and Basil Rathbone in "Son of Frankenstein"; Lon Chaney Jr. in "The Wolf Man"; Lon Chaney Jr. and Evelyn Ankers in "The Wolf Man"; Lon Chaney Jr. and Bela Lugosi in "Frankenstein Meets the Wolf Man"; Lon Chaney Jr., Bela Lugosi and Ilona Massey in "Frankenstein Meets the Wolf Man"; Lon Chaney Jr. and Elena Verdugo in "House of Frankenstein"; Bela Lugosi in "Dracula"; Lon Chaney in "Phantom of the Opera"; Lon Chaney in "London After Midnight"; The Creature in "Creature From the Black Lagoon"; The Creature and Julia Adams in "Creature From the Black Lagoon"; King Kong and Fay Wray in"King Kong"; Boris Karloff in "The Mummy"; Lon Chaney Jr. in "The Mummy's Tomb"; Lon Chaney Jr. and Elyse Knox in "The Mummy's Tomb"; The Monster in "This Island Earth"; The Monster and Faith Domergue in "This Island Earth." **All are priced at $2.50 each.**

Please add $.95 per order for postage when ordering stills.

11702 VENICE BLVD., LOS ANGELES, CALIFORNIA 90066

THE GREAT SERIAL VILLAINS

By Chuck McCleary

The third and final Flash Gordon Serial "Conquers the Universe" Carol Hughes — Buster Crabbe and Ace Villain Ming (Charles Middleton).

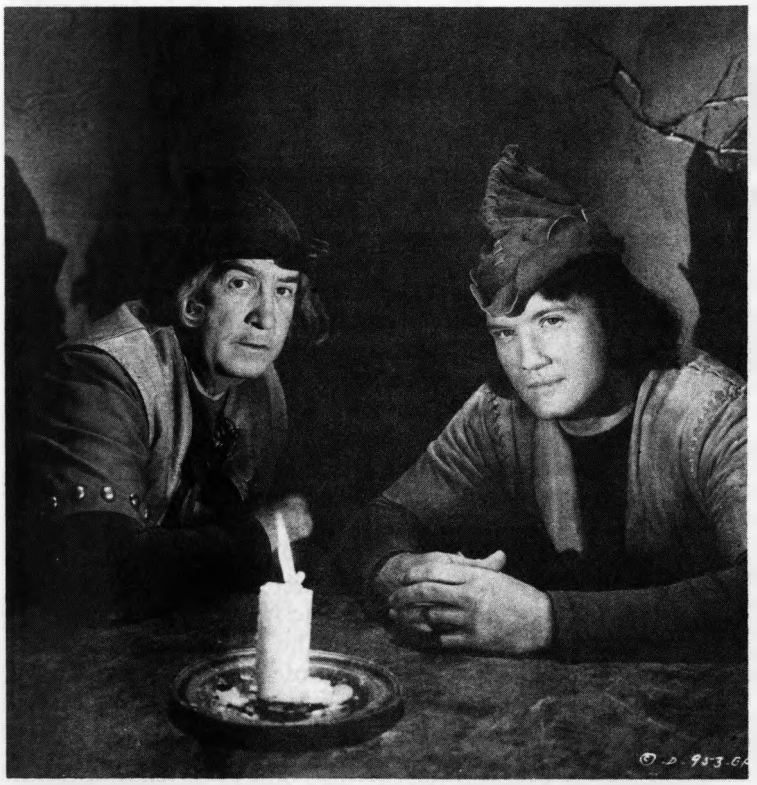
During the thirties, forties, and fifties, kids all over the country hurried to their neighborhood theatres to follow the adventures of their favorite serial heroes. But where would these serial heroes have been if it weren't for the dastardly crimes perpetrated by such villains as The Lame One, Ming the Merciless, The Purple Monster or countless others who menaced the heroes and heroines of the serial screen.

Probably the best known characterization of a serial villain is Charles Middleton's role of Ming the Merciless in the three Flash Gordon serials. Middleton was born October 3, 1879 in Elizabethtown, Kentucky. He came to Hollywood in the twenties and appeared in silent films. During the thirties, he was as working regularly in pictures, usually as the villain. Middleton appeared in "Hopalong Cassidy Enters," the first of the great Hoppy series, as well as many other westerns. The menacing Middleton appeared as Zarnoff in the Tom Mix serial, "The Miracle Rider," and as Ming in "Flash Gordon," "Flash Gordon's Trip to Mars" and "Flash Gordon Conquers the Universe." He also appeared as the evil Pa Stark in "Dick Tracy Returns," as 39013 in "Daredevils of the Red Circle" and as Cassib in "Perils of Nyoka." Middleton later appeared in smaller roles in "Batman," "Black Arrow," "Who's Guilty?" and "Jack Armstrong." He died on April 22, 1949.

Roy Barcroft's career as a serial villain began with a bit part in "Dick Tracy" in 1937. His last serial role was that of a sheriff in "Man With the Steel Whip" in 1954. During the 17 years in-between, but more specifically the years from 1944 to 1951, Barcroft gave some of the best villainous portrayals ever seen in serials. It is impossible to imagine anyone else in the roles of Captain Mephisto or The Purple Monster. The role of Mephisto, from "Manhunt of Mystery Island," was Barcroft's favorite and was his second major serial role following his portrayal of the villainous Kane in "Haunted Harbor." "The Purple Monster Strikes" followed "Manhunt of Mystery Island" had firmly established Barcroft as the leading serial villain of the mid-forties. After a small role as a marshal in "The Phantom Rider," Barcroft

CHAPTER 12 · TAKE-OFF TO ETERNITY

Roy Barcroft (seated) did his bit in this serial in about two days.



Charles King, usually a villain, takes on a hero role in Columbia's "Adventures of Sir Galahad." He is shown here with George "Superman" Reeves.

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returned to his evil ways in such serials as "Daughter of Don Q," "Son of Zorro," "Jesse James Rides Again," "G-Men Never Forget," "Federal Agents Vs. Underworld, Inc." "Ghost of Zorro," "Desperadoes of the West," "Don Daredevil Rides Again" and "Radar Men From the Moon." In addition to the above, Barcroft appeared as the villain in well over 100 B-westerns. Roy Barcroft died on November 28, 1969.

Anthony Warde appeared in 23 serials between 1937 and 1950. His best and most famous serial role was that of Killer Kane in "Buck Rogers" in 1939 although his screen time was somewhat less than in "The Masked Marvel." Warde's first serial role, naturally as villain, was in "Tim Tyler's Luck" and, in addition to the above he also menaced the hero and heroine in "Dick Tracy Vs. Crime, Inc." "King of the Mounties," "Mystery of the River Boat," "Batman," "King of the Forest Rangers," "The Black Widow," "The Monster and the Ape," "Dangers of the Canadian Mounted" and "Radar Patrol Vs. Spy King" to name a few. Warde was the subject of an interview in issue two of Serial World. He died on January 8, 1975 at the age of 66.

Charles King was one of the best known screen heavies from the days of the B-westerns and serials. King was born on February 21, 1895 in Hillsboro, Texas. He entered films during the days of the silents and became a villain in westerns during the thirties. It was only natural that his villainous deeds carry over into serials such as "The Painted Stallion," "Zorro's Fighting Legion," "Deadwood Dick," "The Green Archer," "White Eagle," "The Iron Claw," "Perils of the Royal Mounted" and many other later Columbia serials. King died on May 7, 1957 at the age of 62.

Not all of the great serial villains were men. One of the most menacing of all was the very attractive Carol Forman who appeared as the villainess in four of the better serials from the late forties and early fifties, "The Black Widow," "Superman," "Federal Agents Vs. Underworld, Inc." and "Blackhawk." She also appeared as The Queen of the Moon in "Brick Bradford." No other actress ever portrayed the villainess in as many serials as did Carol Forman. Nor quite as well.

And a final tip of the hat to some of those action heavies such as Bud Geary, Kenne Duncan, Hal Taliaferro and George J. Lewis for all of the brawls, chases and gun fights they brought to the serial screen.

The End

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Buster and Jean together again in Universal's "Flash Gordon"

"Flash Gordon's Trip To Mars" saw Buster in his last classic Alex Raymond character role.

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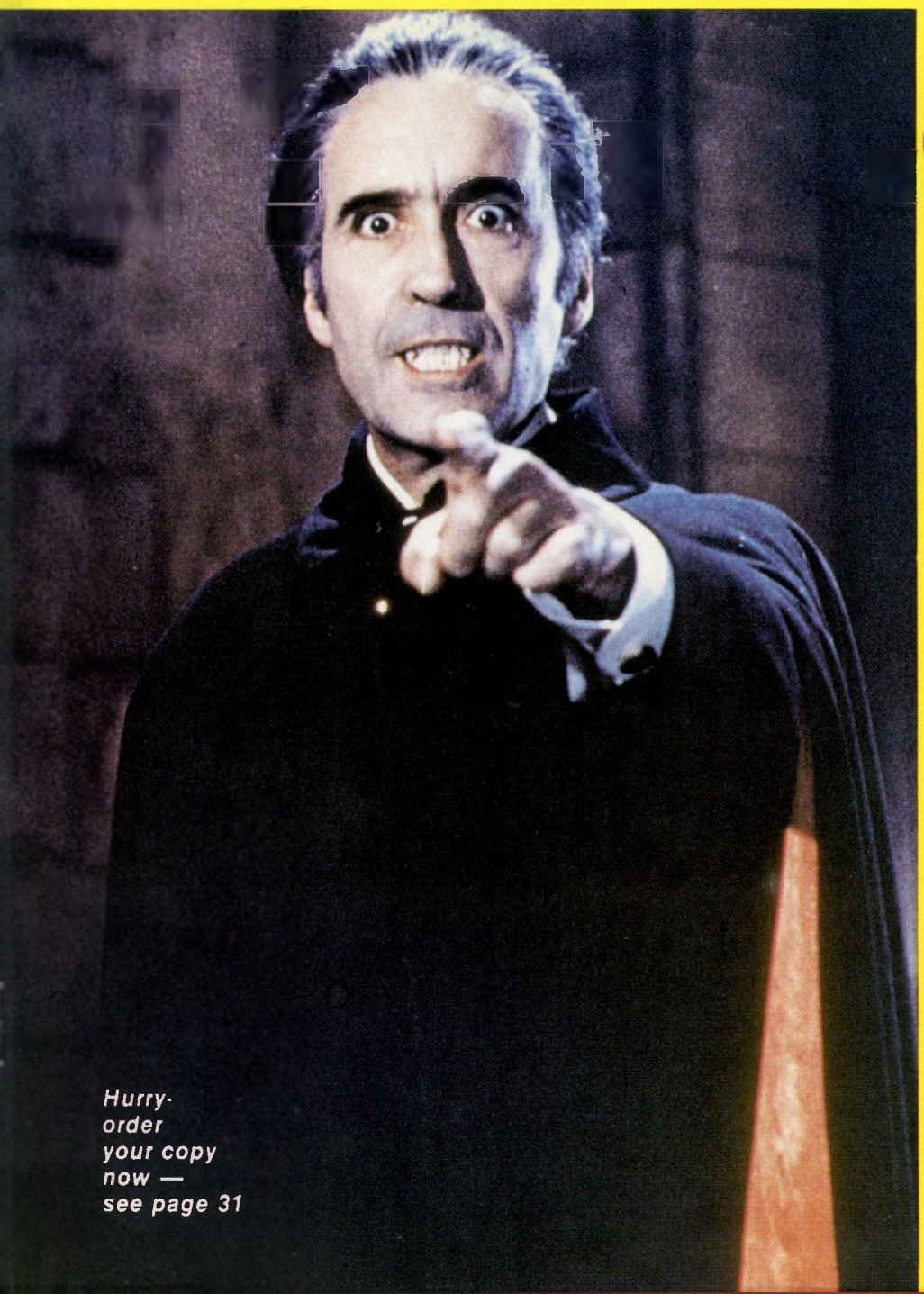

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CHAPTER ONE

By Eric Hoffman

SUPERMAN

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NATIONAL PERIODICALS

1: Superman Comes To Earth

'In the far reaches of space, like a pinpoint at infinity, there once was a tiny blue star. Spanning the billions of miles that separated the star from the Earth, we discover that it was in reality a planet like our own. This was the ill-fated planet Krypton, which revolved around the brilliant sun of its own solar system. Krypton was a rugged planet, laced with jagged mountain chains, rich in strange minerals unknown to Earth...'

A planet whose inhabitants were a race of supermen and women, whose civilization was far advanced, farther than that of our world. One of the leading scientists on the planet was Jor-El, a man whose brilliant mind had uncovered a terrifying secret. Krypton was doomed. Quakes, disasters of nature (including a tidal wave that recently menaced the capital city of the planet) and the reviving of long dead volcanoes had staggered the planet. Jor-El's researches had

Kirk Alyn starred as "The Man of Steel" in the Columbia Serial.

THE CAST

Kirk Alyn as Clark Kent-Superman
Noel Neill as Lois Lane
Tommy Bond as Jimmy Olson
Pierre Watkin as Perry White
Carol Forman as The Spider Lady
George Meeker as Driller
Jack Ingram as Anton
Terry Frost as Brock
Charles Quigley as Dr. Hackett
Herbert Rawlinson as Dr. Graham
Forrest Taylor as Professor Leeds
Stephen Carr as Morgan (No. 3 & No. 4)
Charles King as Conrad
Rusty Wescoatt as Elton
Nelson Leigh as Jor-El (1)
Luana Walters as Lara (1)
Robert Barron as Rozan (1)
Edward Cassidy as Eben Kent (1)
Virginia Carroll as Mrs. Kent (1)
Alan Dinehart III as Clark Kent as a boy (1)
Ralph Hodges as Clark Kent as a teenager (1)
Jack George as the Trackwalker (1)
Gene Roth as the Train Conductor (1 & 2)
Peggy Wynn as Flo the Operator (2-15)
Frank Ellis as the Mine Security Guard (2)
Tom London as Pop Andrews (2)
Emmett Vogan as the Secretary of Security (3)
Rube Schaefer as Grady (5)
Stanley Price as Crandall (3)
Paul Stader as Irwin (8)
Reed Howes as Jackson (8)
Leonard Penn as Ward (14)

Directed by Spencer G. Bennet & Thomas Carr
Produced by Sam Katzman
Screenplay: Arthur Hoerl, Lewis Clay, Royal K. Cole
Adapted for the Screen by George H. Plympton & Joseph F. Poland
Photography: Ira H. Morgan
Editor: Earl Turner
Art Director: Paul Palmentola
Set Decorator: R.M. Andrews
Sound: Josh Westmoreland, Phillip Faulkner

SUPER CHAPTERS

1. SUPERMAN COMES TO EARTH
2. DEPTHS OF THE EARTH
3. THE REDUCER RAY
4. MAN OF STEEL
5. A JOB FOR SUPERMAN
6. SUPERMAN IN DANGER
7. INTO THE ELECTRICAL FURNACE
8. SUPERMAN TO THE RESCUE
9. IRRESTIBLE FORCE
10. BETWEEN TWO FIRES
11. SUPERMAN'S DILEMMA
12. BLAST IN THE DEPTHS
13. HURLED TO DESTRUCTION
14. SUPERMAN AT BAY
15. THE PAYOFF

Rare Original Artwork...

From this seldom seen serial

The Amazing Superman — Kirk Alyn. As the years passed it was clear that young Clark Kent was no ordinary youngster.

revealed that Krypton was being inexorably drawn to the planet's sun and would eventually explode like a great bubble. The heat from the sun grew, touching off long-sealed pockets of gas beneath the world's surface, igniting the long dead volcanoes. Realizing that there was no way to avert the disaster, Jor-El set upon a plan to save the people of Krypton, especially his wife, Lara, and their infant son. 'Jor-El's wife, Lara, inspired him in his feverish race to construct a trial space ship. If successful, he planned to build a mammoth fleet to carry the inhabitants of the doomed planet to safety on Earth.'

But Jor-El's hope for saving his people was doomed. At a meeting of the supreme council, the master scientist warned the members of the peril facing the planet. Skepticism, borne of fear of the unknown caused the council to vote against him. As he left the chamber, Jor-El informed the council that they had 'pronounced the death sentence for all of Krypton.' With the moment of the planet's doom drawing closer, Jor-El feverishly worked to complete the tiny model ship. Then the quakes became fiercer and Krypton's death throes began. Seeing only moments were left, Jor-El placed his baby son in the space ship and launched it into the space as he and Lara watched. As the rocket rushed from the planet and into space, Krypton was riddled with explosions and blew up like an enormous bomb.

The rocket ship landed on Earth, spotted by a couple named Eben and Martha Kent, farmers of the year 1927. Spotting the crash landing of the rocket, Eben Kent got the baby out of the spaceship and away, moments before the ship itself burst into flame and exploded. As they hold the infant, wrapped in strange blankets, the two decide to say nothing of what happened and raise the youngster themselves.

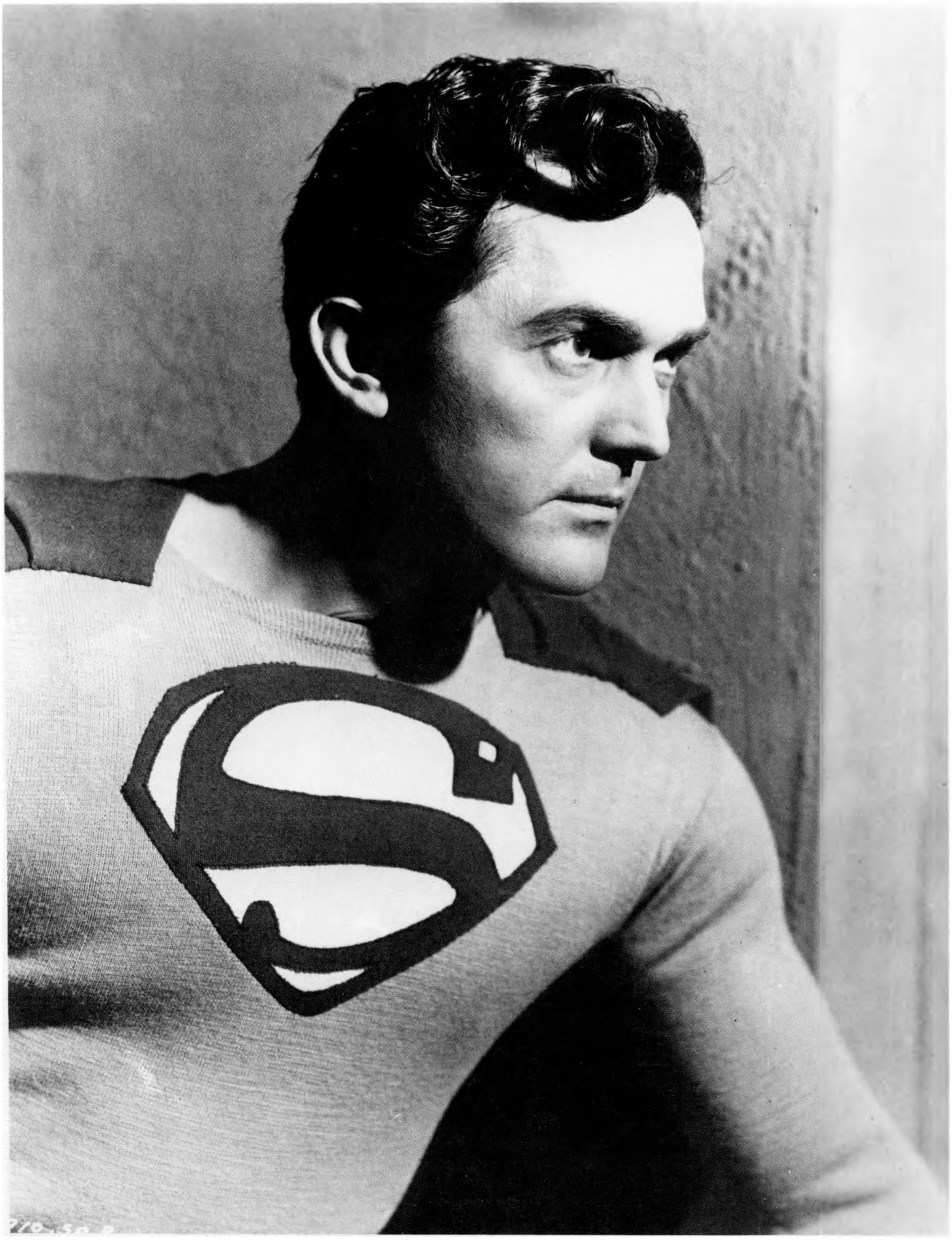
'As the years passed, it was clear that young Clark Kent was no ordinary infant.' Various feats of the youngster became evident; at the age of around 5 or 6 he is pulling a huge hay wagon by himself, at age 10 or 11, young Clark, using his amazing vision, found his mother's lost watch in a hay stack...

And then at age 16, young Clark saved his father when a tornado was heading towards the farm. Racing on foot, Clark saw his father's car hit a tree just as an electrical wire from a power pole was broken loose by the tornado's force. Warning his father to stay still, not to touch any metal, Clark pulled the live wire from the car and hurled it away, with no injury to himself with the electrical voltage. Then, as the car started to slip away due to the tornado's force, he seized the bumper with one hand, grabbed the tree with the other and held the vehicle in place until the storm passed...

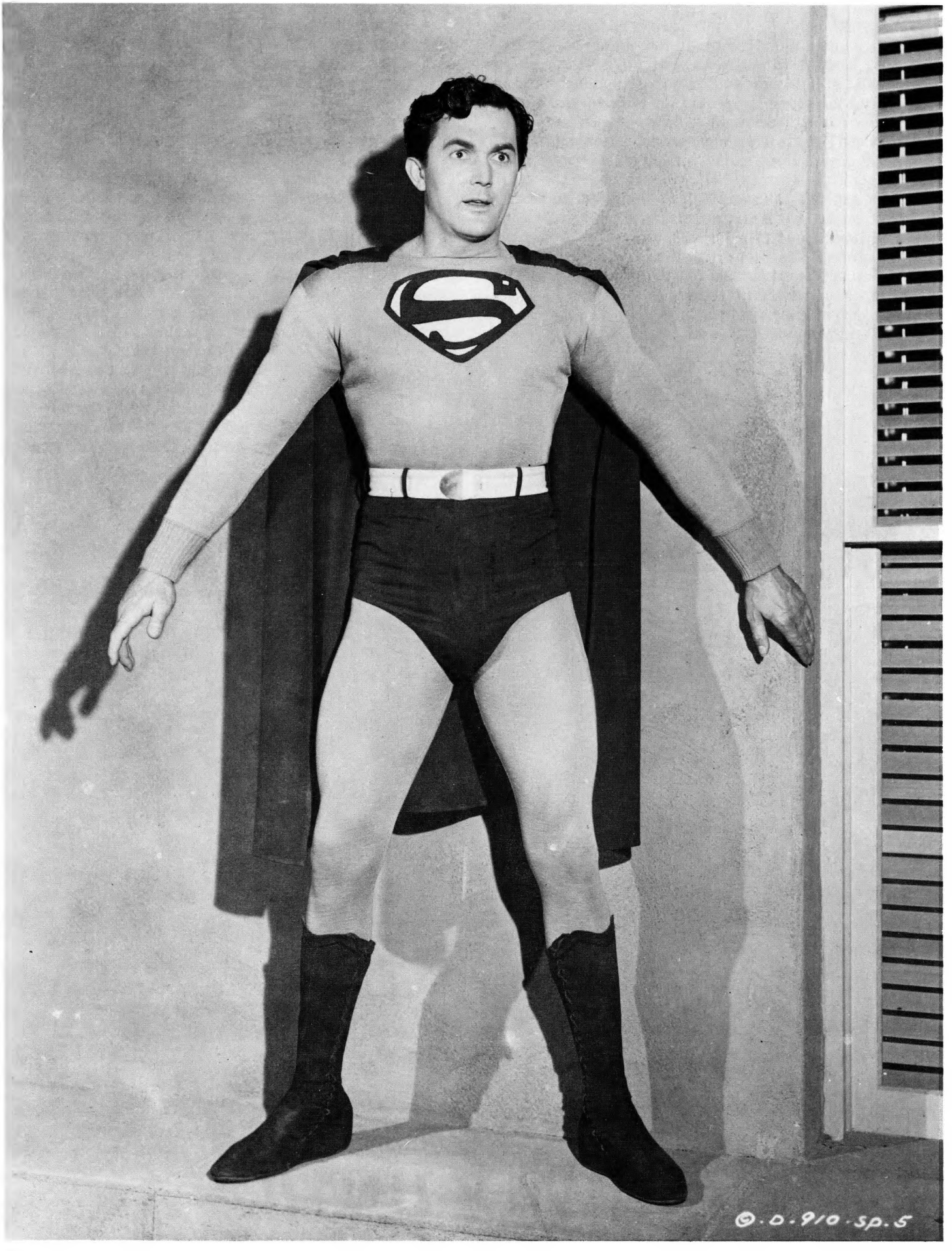
A young Clark Kent looks over his first assignment for The Daily Planet. There's trouble brewing in Metropolis.!

Superman has henchman Terry Frost and George Meeker in hand as Rusty Westcott and Charles King lie below.

Saving Lois is a full time job for Superman!



SUPERMAN PHOTO GALLERY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UP...UP...AND AWAY UNTIL NEXT ISSUE!

Several years later, when Clark reached manhood, his parents decided to have a talk with him. Relating to Clark how he was found, the Kent's and their foster son agreed that he should use his powers — super speed and strength, x-ray vision, super-hearing, powers of flight — for justice, truth and tolerance. Clark made his decision. When he left the farm, he would get a job that would keep him in touch with world events. From the blankets that he was wrapped in, which proved impervious to fire or acid, Mrs. Kent made a special uniform for Clark to wear. Whenever Clark wore the uniform, Superman would come to life to do his deeds of super-human power.

'A few years after this, Clark's foster parents passed away. Remembering their last wishes...' Clark Kent proceeded to carry out the plan he had worked out with his parents. Suitcases in hand, wearing glasses to present a mild, meek appearance, Clark made his way to the railroad station to wait for the Metropolis Limited that would take him to the vast metropolitan city of...Metropolis. Upon arrival at the station, Clark notices a group of people clustered around a section of track. With his super-vision, Clark sees that the bolts from the plates holding the track in place have been cut or broken off. The rail has sprung out, leaving a gap in the track. Joining the group, Clark hears that the Metropolis Limited is heading full-tilt through the area, loaded with passengers. If it hits the gap in the rails, she'll go off the track. An attempt to stop it at another station fails.

On board the train are Lois Lane, a reporter for the Daily Planet, the biggest paper in Metropolis, and young Jimmy Olsen, cub reporter for the same publication. They're on their way to cover a mine disaster and are going through clippings of the disaster to date. Back at the railway station, word is received of the failure to halt the train. The station agent is trying to flag the engine down, but Clark realizes he'll fail. Realizing that 'this looks like a job for Superman,!; he dashes behind a large bush and is stripping away his normal clothing to stand revealed in the fantastic costume that will identify him as Superman. Meanwhile, the station manager fails to flag down the Limited and the huge train barrels down the track toward the break in the rails. Will Superman be able to save the train in time?

(To Be Continued)

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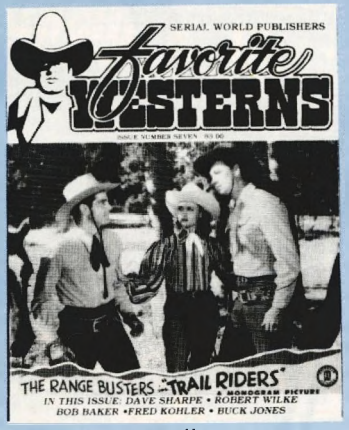

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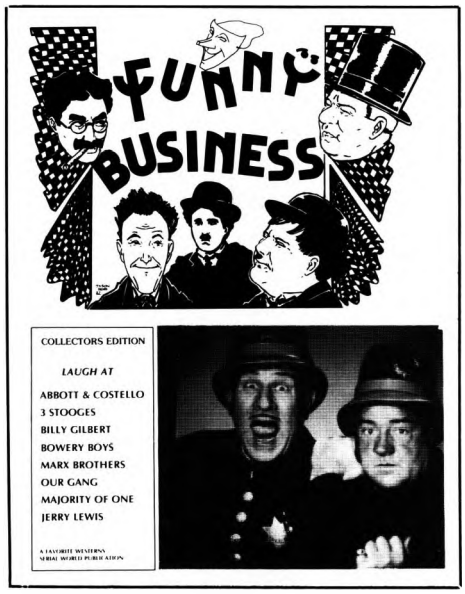

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All readers of this magazine should have recently received the latest special Book Club section of this magazine. However, since it was published we have added some additional titles to our bookstore. They are listed below. (If you have not received the latest twenty page book club section listing all of the other titles available from us let us know that and we will mail you a copy of it.)

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THE FILMS OF MAE WEST by Jon Tuska, with introduction by Parker Tyler. This 191-page book includes over 200 photos and the complete story of Mae West and the films she made. Published in 1973 by Citadel Press $8.00

THE FILMS OF BETTE DAVIS by Gene Ringgold. This 191-page book was published in 1966 by Citadel Press. It includes a complete record of the Davis films with cast, credits, synopsis and critical review of each film. Also hundreds of photos $8.00

THE FILMS OF BURT REYNOLDS by Nancy Streebeck, with foreword by Orson Welles. This book is the complete record of Burt Reynolds' life and career to date. Every film in which he appeared is presented with cast, credits, synopses and selected reviews. In addition, Burt Reynolds himself has annotated each role. The reader will become privy to inside information and will learn why some pictures are so successful and other films miss completely. Hundreds of photographs illustrate the book. In addition to stills of all of Reynolds' films there are many rare, never-before-published off-camera shots as well as candid photographs from the actor's private albums. This 256-page cloth bound, hard cover book was published by the Citadel Press in 1982 . . . . . $17.00

ANNIE OAKLEY AND BUFFALO BILL'S WILD WEST by Isabelle S. Sayers. Revealing, behind-the-scenes look at legendary sharpshooter and life with Buffalo Bill's Western extravaganza. Over 100 rare photos, posters, memorabilia document Annie, Buffalo Bill, European tours, famous visitors, etc. Fascinating and authoritative text describes genuine American folk heroine, great 19th-century entertainment spectacle. This 90-page book was published by Dover Publications in 1981 . . . . . $5.00

GREAT RADIO PERSONALITIES IN HISTORIC PHOTOGRAPHS by Anthony Slide. 239 stunning portraits re-create the golden age of radio. Noted historian of American entertainment Anthony Slide has provided full biographical captions recalling the great moments of live broadcasting — with Fred Allen, the Andrews Sisters, Walter Winchell, Rudy Vallee, hundreds of other immortal and less notable personalities. Introduction. Captions. This 117-page book was published by Dover Publications in 1982 . . . . . $8.00

ROY ROGERS HOMETOWN PHOTO ALBUM by Elmer B. Sword. This 52-page book was published in 1982 by the Portsmouth (Ohio) Area Recognition Society. It contains over 100 photos and covers the early years of the "King of the Cowboys" especially well and also the many return visits he made to his home area. A must for every Rogers book collection $6.00

THOSE SIX-GUN HEROES by Douglas E. Nye. Follow the on-screen exploits and off-screen ups and downs of 25 B western favorites in this brand new book published in conjunction with the Six-Gun Heroes TV series now airing on many PBS stations. This book is a slick 8½ x 11 paperback with approximately 100 rare and vintage photos. Published in 1982 by ETV Endowment of South Carolina $11.00

HAPPY TRAILS by Roy Rogers and Dale Evans. The autobiography of "The King of the Cowboys" and "The Queen of the West" is their own personal story — covering not only their careers but all the peaks and valleys of their lives. Happy Trails is filled with the living faith and wholesome goodness that made Roy and Dale genuine heroes — not only on the Hollywood screen, but in the hearts of Americans everywhere. This 213-page cloth-bound hardcover was published in 1979 by Word Books. It includes a full color glossy dust jacket $8.00

UNDER WESTERN SKIES #21 was published by Linda and Ron Downey in November of 1982. It includes features on Gabby Hayes, Richard "Chito" Martin, Sam Garrett, Paul Hurst, and more. 98 pages $3.00

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